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THE
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Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 117

July 1940

ROYAL ACADEMY OF MUSIC
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Contents

<i>Editorial</i>	29
<i>The Problem of Style in Composition</i> by Alan Bush ..	30
<i>With H.M. Forces</i>	34
<i>"Laetitia Lane", by Harry Farjeon</i>	35
<i>The R.A.M. in its Earliest Days</i>	37
<i>The R.A.M. Overseas (A letter from S. Africa)</i>	39
<i>Concerts</i>	38, 40, 41
<i>Marriages, In Memoriam</i>	42
<i>Recent Gifts to R.A.M.</i>	45
R.A.M. Club	
<i>Social Meetings, Club Supper</i> ..	48
<i>Students' Branch</i>	49
<i>Notes about Members</i>	49
<i>New Publications</i>	51

Terminal Arrangements

MICHAELMAS TERM begins Monday, September 23. Entrance Examinations begin Thursday, September 12.

Editorial

AN EDITORIAL PAGE has at least a value in permitting one to express what many must have felt since the last issue of the *R.A.M. Magazine*, namely, a deep thankfulness that, in spite of all that has happened and is happening, so much activity directed towards things of sanity and sweetness has been possible, and that—in the words of one of our most frequent contributors—we are preserving “the treasures of gold in this world of iron.”

In a small magazine, now even smaller, appearing but three times a year, it is impossible to record everything of interest occurring in such an institution as the R.A.M. Apart from the full tide of instructional work which is always flowing, and in addition to public performances noted on other pages, there have been, as always, the regular Fortnightly Concerts ; Invitation Concerts such as that by pupils of Mr. Rowsby Woof on May 18; New Music Society's Concerts on May 16 and June 13 which included new works by Mr. Norman Demuth and Mr. William Alwyn ; Informal Concerts ; the Conductors' Class Concert under Mr. Ernest Read on March 29, when movements of a *Dance Suite* by a student, Miss Gwen Browne, were heard; a recital by Miss Myra Hess on April 3, when that distinguished ex-student played a Sonata by Howard Ferguson dedicated to the memory of Harold Samuel, and a concert by L.C.C. Junior and Special Talent Exhibitioners on April 6. At Students' Recitals on April 1 and June 27 two works by Mr. Theodore Holland: *Cortège* for orchestra of violoncellos (conducted by Mr. Leslie Regan) and movements from a *Suite for Viola and Piano* ; Denis Matthews's *Sketches for Violin and Piano* ; a movement from Sir Arnold Bax's *3rd Piano Sonata* and the first performance of a *Sonata for 2 Flutes, Op. 103* by York Bowen, were given. A concert of Polish Chamber Music, arranged by Mr. Norman Demuth in aid of the Polish Relief Fund had the assistance of Mr. Vivian Langrish and Mr. Norman Franklin and Dr. Maria Patkaniowska of Cracow University spoke. The programme was recorded by the B.B.C. for use in the Polish News Bulletin.

All this and much more, including the fine series of lectures during Review Week at the end of last term which were announced in the March magazine, gives evidence of the vitality of faith in music's high mission even during the most hazardous and troublous times.

For reasons of economy some records usually printed, including *Recent Awards* have been omitted.

S.H.L.

The Problem of Style in Composition *

by Alan Bush, F.R.A.M.

The problem of style in composition is one with which both composers and performers are concerned in all their work. No composer can set pen to paper without composing in some style or other, or in a mixture of styles. No performer can give adequate representation of a composer's intentions in any work without understanding its style. These propositions are self-evident; yet the practical conclusions to be drawn from them are frequently disregarded.

The solution to the problem is bound up with several distinct but related questions: 1. Why and how do different styles develop and supersede one another? 2. What are the mutual reactions between the style of any particular period and the individual composers composing in that style? 3. Can content be different while style remains the same, and if so how?

Still we have not defined the word "style". Let us understand by this term the complete musical raw material available at any particular time, and the ways of using this raw material which the conventions of the time permit. Out of this complex of possibilities the composer selects in order to build any particular composition.

In all styles the musical raw material is made up of various elements: (1) some scale or series or scales from which the pitch of the notes is selected; (2) some type or types of rhythm; (3) one or more of the various possible ways in which the pitch and rhythm of the notes can be sounded, either by voices, instruments, or combinations of the two. In nearly all styles a further element is the combination of two or more notes of different pitch, either in the form of two or more parts, each of which possesses a melodic character, or as a melody sung or played above a drone bass.

In every style each one of these three or four basic elements of the raw material has its specific character. But the same scale or series of scales may form the basis of two or more different styles, and this principle applies also to rhythm, tone-colour and ways of combining notes of different pitch. In this latter case the style is characterised by particular ways of using the basic elements. These are the conventions of the period. They originate always in response to an expressive requirement; but while some arise only from this, others are developed partly as a result of technical advancement of the instrumental or vocal technique available.

* Condensed from a Lecture given at R.A.M. during *Review Week*, April, 1940.

Proceeding now to the related questions referred to above: firstly, why and how do different styles develop and supersede one another? This is the most important problem in the theory of musical history. It has baffled musical historians up to now. The textual analysis of all known compositions, the setting forth of their differences and the possibility of some kind of classification is an important work which musical historians have accomplished to a considerable extent. But it is inadequate for the full understanding of the works; for that the question must be put: "Why are they as they are?"

The answer to this question will remain a mystery if the musical documents are studied in themselves, divorced from the social conditions which gave them birth. Musical activity is one of a number of social activities in which human beings engage. The clue to the changes in style through which this particular activity has passed can only be discovered by the study of the function in society which the music of any particular period performed at that period.

In tribal society the function of music is one with that of poetry and dancing, that of aiding the members of the tribe to carry out their communal tasks. The music performs its function in two ways: (1) by affecting the will of the gods by inducing them, for example, to send rain in case of drought—and for this purpose the music either is designed to produce the sound of rain and thus remind the gods of what is needed, or to bring about its results by incessant, chanted repetitions expressing the need for rain; (2) by affecting directly the men and women of the tribe who go through the actions of the harvest or the hunt in song and dance. There is a third species of tribal song, the working song, sung while doing the day's work and aiding by its rhythm the ease and efficiency with which it is done.

It is not difficult to be convinced that this style of music, with its convention of repetition, is dictated, not by musical considerations alone, but by the function which it is called upon to perform. The same can, however, equally clearly be seen to be true of the various styles of European music. It is especially instructive in this connection to compare Greek music with Gregorian music. These two styles possess the feature in common that both consist of melodies sung in unison; the scales of Gregorian music, moreover, are taken from those of classical Greek music. The functions of the two styles were different. The theory of Greek music depended upon the belief that the effect of certain scales was to arouse particular characteristics in the human soul by sympathetic vibration. The mere sounding of the notes of the scale was sufficient to achieve this result; no emotional response in the

individual was necessary. Thus Greek melody is of a floating, balanced character, devoid of climax, beginning high in the compass and descending by degrees to the final note. Gregorian melodies, on the contrary, all begin with a low note, rise to a middle note which is reiterated and upon which much of the text is recited, and fall at the close. This rise to an important and moderately high note which is dwelt upon is a direct method of arousing emotion. And indeed such music had as its object the arousing of enthusiasm and emotion in connection with the ideas enunciated in the text, a most necessary function in the case of such a community as the Early Christian, which was growing up in the midst of hostile and powerful enemies. Reasons of space require that we should pass over a detailed analysis of the next fifteen hundred years, during which the music of the Roman Catholic Church mirrored the vicissitudes through which it passed, and the competition of the Reformation brought with it its own musical developments, suited to the requirements of a religion in which the individual was called upon to take a more active part on his own initiative, and which in the chorale set the fashion of writing music in which the chief melodic part was put into the highest voice and not into the lowest or middle voice as had hitherto invariably been the case. We come to a more recent period when music answered a new demand: that of providing entertainment for an audience in a concert room. Concert music started in the late 17th century and began to meet one of the largest demands for music from the third decade of the 18th century; performances of music became purchasable commodities for the first time. The demand arose for aural experiences which could move a substantial audience in a hall of commensurate size. The number and variety of instruments in the band increased. Longer and more varied instrumental compositions were required. Thus arose sonata form, the history of which provides us with the answer to the two remaining questions which were posed at the beginning of our enquiry. An analysis of the movements in sonata form among the works of C. P. E. Bach, Haydn, Mozart and Beethoven show that it is a matter of differences of emphasis on one or other particular feature of the style, differences which cause finally in the case of Beethoven's Ninth Symphony a complete transformation of the instrumental concert piece into a means of propagating philosophical ideas. Beethoven came to express in his works those dynamic impulses which were set forth in the slogans of the French Revolution; in the interests of the complete clarity of expression of these ideas, the conventions of concert music had to be overthrown finally in this symphony with its culmination in a choral setting of an optimistic and humanitarian text.

The repercussions of the French Revolution on other countries and its results within France itself produced a host of social changes. Aspirations

towards national freedom and the untrammelled freedom of the individual provided the major impetus to Nineteenth Century music. Weber, Schumann, Glinka, Smetana, Chopin, Wagner and Verdi exploited national characteristics consciously for nationalist aims. The personal emotions lacking any conscious social content received their expression most clearly through the lyrical solo song (Schubert, Brahms, Hugo Wolf) and its instrumental equivalent. Alongside both of these avenues of expression there developed the more unrealistic romantic works, neo-medieval fantasies and speculative tone-pictures of other periods and climes, existing only in the composer's wishful introspection. This resulted in a breakdown of the law, which had held good up till then, that uniformity of style should dominate all works of any one period. There appeared a great variety of styles, in which national folk elements and personal idiosyncrasy played important parts.

This variety of styles has been developing and intensifying down to the present day in a world of musical professionalism, out of touch with the social forces of its time. Instead of the uniformity of the late 18th century we have a cosmopolitan diversity. The social movements which gave rise to the Nationalist and Romantic movements of the 19th century no longer create a genuine demand for music to express them. A new relation between music and the various conflicting social forces of Western Europe today must be established before a new period, a new style, can emerge which will provide the framework within which our composers can develop satisfactorily. For this reason the composer's life today is not a happy one. His ear besieged with a multitude of previous styles, he grows up with an instinctive understanding of none. Unanchored to any social demand, he is dependent for performances upon societies for contemporary music, since the routine of professional concert giving organisations steer clear of all novelties. The divorce between the composer of concert music and the concert-going public is thus complete, and yet the provision of concert music still remains the only demand for serious music which exists.

What, in such unfavourable social conditions, is the composer to do? What style is he to choose? It will be realised from what has already been said that if there is no social function to be fulfilled, no answer can be given. There are no expressive requirements which the conventions of a style must satisfy. The composer is then driven back upon his own idiosyncrasy. Even here one aim remains, consistency of style. What is involved in this? The fact that the raw materials of the style will have their own specific character, which may be shared with previous styles, but the conventions will not be the conventions of other styles. Melody is but the implication of the underlying harmony, set forth in temporal succession; hence the melody must not

be in one style, the harmony in another. (Folk song arrangements with chromatic harmony employed are frequent and deplorable contraventions of this principle.) The accompanying figures must not be taken over from other periods in the conventional form in which they appear in their own period. (A common and deplorable feature, especially in pianoforte music today). In form the same principle holds good ; a modern style of melody and harmony encased in a stereotyped sonata form is unsatisfactory ; especially the static elements, the repetitions in the recapitulation section are dangerous.

A critical attention to these points will certainly aid the composer in his task of selection from the bewildering variety of possibilities which the breakdown at the close of the 19th century of the major and minor key system has opened up. It will also prove of value should the composer at any time again be given the chance to fulfil through his music some social demand.

With His Majesty's Forces and Auxiliary Services

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address : 91 Crane St., Salisbury, Wilts.

ROYAL MARINES—Vivian Dunn (Capt.), G. Brian Dunn (2nd Lieut.).

ARMY—The Viscount Moore (2nd Lieut. R.A.), Maurice d'Oisly, Michael Heming (2nd Lieut.), David Bellman, R. Scrogg, J. Richens, Ronald Waller, George Alexander, Denis Murdoch, Hugh Marchant, Thomas Cook, M. E. H. Phelps (2nd Lieut.).

R.A.F.—Denis Matthews, Frederick Grinke, Maurice Westerby, David Martin.

Y.M.C.A.—Gladys M. Rolfe.

L.D.V.—Norman Demuth (Coast Patrol).

LORD ATHLONE—Major-General the Earl of Athlone, K.G. was formally sworn in as Governor-General of Canada at Ottawa on June 21.

Some of my Pupils

by Harry Farjeon

II.—Lætitia Lane

She was of the kind of girls who look as though they couldn't say "Bo!" to a goose, and turn out able to say "Excelsior!" to an audience. You know the style: a perfectly quiet-looking, modest young lady comes on the platform and you get ready to give the nice little thing your kindly encouragement through what, you feel sure, must be a tremendous ordeal for her. For a moment you are comfortably, though considerably, on top. Then she opens her mouth, and you are done. She has you. It is "Cannon to right" of you, "Lorraine, Lorraine, Lorree" or "Bells, bells"—the number of times this high-souled young maid can say "Bells!" without blushing passes belief. Her assurance drains you of yours. You feel ashamed; you don't know where to look. You don't even put it to yourself, as any rational being surely would, "*Why 'Lorree'?*" No, you are there to be pulverized, and she, without mercy, pulverizes you.

It used to be generally conceded that no elocution or dramatic student could possibly ever obtain an engagement on the stage without knowing how to fill bars with rests, and therefore Lætitia was sent to my Elements class. In the hope of enhancing her chances with adamant actor-managers I plied her with intervals and led her over the dizzy heights of the chromatic scale. She had quite a natural sort of voice in real life, and there was nothing that particularly drew my attention to the girl until I saw on our notice boards award sheets stating that *both* the Charlotte Walters' Prizes for Elocution (a memorial which is now merely a memory) had been bestowed upon Lætitia Lane. "This intrigues me!" I would have said, only we didn't talk like that in those days. "What ho!" I remarked, instead, and set about making enquiries.

Miss Lane herself did not enlighten me.

"No one could be more surprised than I!" she modestly protested. "I hardly think I *quite* deserved it."

"I quite think you hardly did," I agreed, and proceeded to tackle the Director of the Dramatic Class, who opportunely hove into sight; or, rather, (more adequately to describe his department), glided into view.

"My dear fellow," he explained, "what could we do? What *could* we do? When one is given the whole of Shakespeare in a nutshell..." And

I drew from him the story, sacred though the secrets of the examination-chamber should ever be.

Lætitia Lane had entered the room at the prescribed time—well, at any rate the Board wasn't more than a couple of hours late—and had begun with “Nam, nem, nim, nom, num,” or whatever it is they do instead of scales. (I often, without understanding, hear it going on in the next room : there is among us a fable that harmony and elocution make pleasant neighbours). And then, advancing into the centre of the room, she had announced :

“Ode to Royalty, by Shakespeare.”

The youngest member of the Board had murmured : “Ah, yes ; of course.” But the remainder had looked doubtful. Doubt melted into satisfaction, however, and satisfaction into rapture, as the young artist proceeded through her task, and at the end :

“What *could* we do ? What could we *do* ? Both the Walters Medals, of course, and bouquets and chocolates . . . a year's engagement at the Old Vic. (I saw to that myself) . . . tributes these, yes, but how slight !”

And when I had heard the Ode I emphatically agreed. Here it is :

Ode to Royalty—Shakespeare.

Uneasy lies the head that wears a crown ;
It grows already sick and pale with grief
Contending with the fretful elements—
With slings and arrows of outrageous fortune
Which, like a toad, ugly and venomous
Is mightiest 'gainst the mightiest. There's the rub !
Costly his habit as his purse can buy,
A throned monarch cleaves unto his crown
Though none but fools do wear it—cast it off !
He bears this precious jewel on his head
Shining like good deeds in a naughty world,
Yet is he slave to thousands ; even when
His little life is rounded with a sleep
And he, like Patience on a Monument
Lies lifeless on a bank where wild thyme blows.

.

So ends this strange, eventful history.
Men come to bury Cæsars—not to praise them.

The R.A.M. in its Earliest Days

A Letter from Sir A. Barnard* to Lord Burghersh
April 6, 1823

My dear Lord,

The Academy has now been open for nearly three weeks and has assumed a regular form. The Masters are disposed of as follows :

Crotch teaches harmony to eleven boys and ten girls which at present are the whole number. Madame Benaudin teaches singing to the girls, Crivelli to the boys. Halmondel is Master of the pianoforte for the girls and J. Cramer has chosen Beale for his assistant at 7s. 6d. per hour, being an *élève* of his and teaching according to his system. Potter is pianoforte master to the boys—Hayden an *élève* of his assists him at 5s.

Francois Cramer is the Master of the violin. Old Cooke is the only hautboy Master we could find in London, he teaches his grandson, T. Cooke's son who is a very clever boy—old Cooke was Ashley's Master who was one of our best hautboys.

We have eight extra boys and the same number of girls coming in immediately—the boys were examined yesterday, some of them being promising. We have taken in none but orchestra instruments and singers, amongst these another son of Tom Cooke's who is already a very good performer on the Double-bass and who has a turn for singing, piano, violin but he will be kept to the Double-bass and singing. Caravita has commenced his lessons in Italian and, we have a French dancing master to give instruction to the girls—at present we think a sergeant sufficient for the boys. Any who have a talent of the stage will be taught dancing hereafter. Our Concert promises well. We shall have a good bill of fare with a considerable portion of English Music, for which we shall be much indebted to Crotch, for his *Palestine* will form the greater portion of it. Mrs. Salmen, however, and Miss Stephens must be allowed to choose a song each as they, and indeed the greater part of the Professors, have behaved handsomely, and we intend having a glee of Horsley's and Attwood's Coronation anthem which is a very good and in some parts elegant composition—the rest will be all Rossini and Mozart. The whole is calculated at a little more than three hours ; we have no concertos or long pieces to tire the public.

* General Sir Andrew Francis Barnard, Lieutenant-Governor of Chelsea Hospital, was son of the Rev. Henry Barnard and grandson of Dr. Barnard, Bishop of Derry, mentioned in Goldsmith's *Retaliation*.

I am sorry to say our subscriptions come in slowly. £1,000 of the original subscription is still unpaid but we shall be able at the end of the first month to calculate our annual expenses to a fraction. I have been very unwell from a violent attack of influenza and it has been recommended to me to visit southern climes to put my larynx to rights again. I intend starting by the May Packet for Gibraltar and after staying a short time with Lord Chatham to proceed up the Mediterranean if I can get a good opportunity to Naples, after visiting which place and Rome I shall hope to pay you a visit and from thence make a tour thro' the north of Italy and the Tyrol and proceed homewards by the most interesting route. I will write to you as soon as our calculations are completely made with regard to our annual expenses—pray give my kind remembrance to Lady Burghersh and believe me my dear Lord ever sincerely,

Yours,

(Signed) A. F. BARNARD.

No. 6 Mount Street,
April 6th, 1823.

P.S. Francois Cramer has behaved on all occasions most handsomely to us and not less so by telling us that the time will come when his pupils will be so much advanced as to require a master of the modern school to finish them.

Mr. B. J. Cramer says none of the pupils are sufficiently advanced to render his assistance necessary but will look in to see the progress they make.

Orchestral Concert—April 2

TONE POEM "En Saga", Op. 9	Jean Sibelius
"Kol Nidrei", Op. 47, for Violoncello and Orchestra	Max Bruch
Joy Hall		
CONCERTO No. 4 in G, Op. 58, for Pianoforte and Orchestra	Beethoven
Jean Gilbert		
Good Friday Music (Parsifal)	Wagner
"The Loreley"	Liszt
Elizabeth Sheridan		
Introduction and Rondo Capriccioso,		
Op. 28, for Violin and Orchestra	Saint-Saëns
Joseph Bloch		
OVERTURE "Britannia", Op. 52	Mackenzie

Conductor: Sir Henry J. Wood, D.MUS., F.R.A.M.

The R.A.M. Overseas

A Letter from an ex-student now resident in S. Africa

10 January, 1940.

Dear Mr. Editor,

In response to the request in No. 115 *R.A.M. Magazine* I submit the following. My student days at the R.A.M. began in January, 1876 and continued until July, 1879. My professors were dear old Banister, a model teacher, patient, particular and perhaps a little pedantic but most clear and lucid in his explanations. One owes a deep debt of gratitude to him, and to my Violin Professor, Frances Ralph, who had the art of drawing out all the best in one. A born teacher. My other professors were, for the Piano, F. W. W. Bamfylde, and Organ, H. R. Rose. Sir George Macfarren the blind Principal was a very genial examiner and encouraged the examinee. I was at the opening of the *New* Concert Hall at Tenterden Street when a very old professor was asked to "play something" to see how the hall sounded. Later, in that hall, I had the privilege of seeing and hearing—Rubinstein—Madam Schumann—Sarasate—Joachim—Abbe Liszt—as well as many other musical experts.

The Academy schooling is a fine corrective of any false ideas of ability and showed me early my own mediocre position.

However, on leaving my dear old *Alma Mater* I plunged into teaching and in a sense never ceased, for even at 80 I have still some pupils. At or about 60 I conceived the idea of entering the legal profession and after eating my dinners (painfully skimpy during the War) and passing many examinations I was "called to the Bar" at age 62 by His Honour Mr. Justice Greer at Gray's Inn. I practised at the Bar but chiefly as a Consulting Counsel till about 70, when my wife and I decided to emigrate to South Africa on account of our two daughters—one a Medical the other a Science Mistress—who are both here and married. Here in South Africa music takes the foremost place and I have had many classes amongst Natives, also taking a professorship at a Native Teacher's Training College. Natives appeal to me about their compositions and for examination and generally I have many musical calls.

Incidentally I may mention that for 30 years I was a member of the Tonic Sol Fa Composition Club, a very valuable help in Musical Composition. Would that the R.A.M. had something like it. It was my intention to found an Orchestra here—to complete the founding of my sixth, but there were exceedingly few orchestral players and those few preferred "Jazz".

For nearly two years "on and off" I have been struggling to compile an "Anthology of Hymn Tunes" and it will take at least another two years to go even as far as I consider advisable. One fears it will not be worth any publisher's interest to publish it, but if not, I trust the R.A.M. will accept it and also the library (small) of hymn books relating to it.

Please pardon length of letter,

Yours sincerely,

J. STANSFIELD.

Ladybrand,

Orange Free State,
S. Africa.

Drama

Dramatic performances under the direction of Miss Ena Grossmith in connection with the competitions for the Lord Howard de Walden and George Grossmith Gold Medals took place in Duke's Theatre on April 3. The bill included extracts from *Nine till Six* by A. and P. Stewart, and *Viceroy Sarah* by Norman Ginsbury, and also *A Room in the Tower* by Hugh Stewart. Miss Marie Lohr adjudicated and awarded the George Grossmith Medal to Joyce Robinson and the de Walden Medal to Margaret Gibbs.

Chamber Concert—May 30

ITALIAN SERENADE—Two Violins, Viola and Violoncello	Wolf
Marjorie Lavers, Granville Jones, Kenneth Essex, Terence Weil	
By the Riverside, Op. 33, No. 5 }	Grieg
Drifting, Op. 60, No. 3 }	
A Bird Called, Op. 60, No. 4 }	
A Dream, Op. 48, No. 6 }	
Vera Healy	
Accompanist: Denis Matthews	
SONATA in C minor, Op. Posth.—Pianoforte	Schubert
Jean Mackie	
THREE IDYLLS—Two Violins, Viola and Violoncello	Frank Bridge
Sheila Nicholson, Ruth David, Judy Pullen Baker, Beryl Parkinson	
The Sleepers }	Frederic Austin
In City Streets }	
Margaret }	
Fidele }	H. Balfour Gardiner
An Aside }	John Ireland
Roderick Jones	
Accompanist: Euphrosyne Gordon-Wilson	
RHAPSODY—Pianoforte, Violin, Viola and Violoncello	William Alwyn
Denis Matthews, Nelly Ansermier, David Bellman, Joy Hall	

Orchestral Concert—June 18

at Queen's Hall

OVERTURE "Oberon"	Weber
CONCERTO in B minor, for four solo Violins, String Orchestra and Organ	Vivaldi
(Cadenza by Rowsby Woof)	
Marjorie Lavers, Nelly Ansermier, Doreen Cordell, Audrey Catterall	
Organ: Basil Bensted	
SYMPHONIC MOVEMENT (MS)—Pianoforte and Orchestra	Denis Matthews
Denis Matthews	
FANTASY-OVERTURE "Romeo and Juliet"	Tchaikovsky
CONCERTO for Pianoforte and Orchestra	Debussy
Nora Briggenshaw	
RECIT: "E Susanna non vien!" } (Le Nozze di Figaro)	Mozart
ARIA: "Dove Sono" }	
Margaret Ball	
SYMPHONY No. 5 in C minor, Op. 67	Beethoven

Conductor: Sir Henry J. Wood, D.MUS., F.R.A.M.

Choral Concert—June 29

CANZONETS:	
"Flora, wilt thou torment me" }	Morley
"Whither away so fast" }	
MADRIGAL:	
(arr. J. E. West)	
"My bonny lass she smileth" }	
"The Lord is my Shepherd," Op. 132 }	Schubert
"God in Nature," Op. 133 }	
STABAT MATER (with accompaniment of Strings and Organ)	Pergolesi
Soloists: Freda Hart, Kathleen D'Rozario, Sybil Ghilchik, Betty Sagon	
"Where'er the sounding harp is heard" }	Brahms
"Come away, Death" }	
"The Death of Trenar" }	
Horns: J. Burden, D. Brain	
Harp: Reginald Gibbs	
NURSERY RHYMES, Op. 19a	Walford Davies
"The Song of the Rhinemaidens" (Die Gotterdammerung)	Wagner

Pianoforte: Frank Thomas

Organ: Michael Howard

Choir and Orchestra directed by Mr. Ernest Read, F.R.A.M.

Marriages

BROKENBROW—HEMING—On February 3, at St. Mary's Church, Stoke Bishop, Bristol, Eileen Mary Brokenbrow to John Falcon Heming..

JACOB—LATUTIN—On March 15, Margaret Liebet Jacob to Simmon Latutin.

KIRKBY-MASON—LAMBERT—On April 27, at Christ Church, Sutton, Barbara Kirkby-Mason to Kenneth Lambert (the Revd.).

DUDDEN—HAWKRIDGE—On May 13, at St. Philip's Church, Kensington, Gladys Dudden to Douglas Hawkridge.

In Memoriam

Baron Albert Profumo

K.C., LL.M., Hon.F.R.A.M.

March 27

Baron Albert Profumo (fourth baron of the Kingdom of Italy) was the eldest son of Joseph Alexander Profumo, third baron, and came of a family which has been domiciled in England for several generations. He was educated at the City of London School and called to the Bar by the Inner Temple in 1901. He will long be remembered for the generous gifts which he made from time to time for the advancement of good causes both within the legal profession and in other directions notably including the work of the R.A.M., to the Directorate of which he was appointed in 1937. His many generous benefactions showed his love for the art of music and the founding of "The Baron Albert Profumo Fund" shortly before his death will be a permanent memorial to him. The following letter from the Principal appeared in *The Times* :

March 28, 1940

Sir,

As a personal friend of the late Baron Albert Profumo, may I be allowed to pay a tribute to his memory ?

It may not be generally known that he was a Director and Honorary Fellow of the Royal Academy of Music and took a close personal interest not only in the welfare of the Academy in general, but in that of individual students, many of whom have reason to remember his kindness and generosity. His many benefactions to this Institution bear testimony to his love for the art of music and his interest in musical education.

He will always be remembered with gratitude and affection.

(Signed) STANLEY MARCHANT.

Lady Holland

April 19

Lady Holland, whose death in her 98th year occurred at Copse Hill, Wimbledon, had for so long been associated with good works, public and private, that her well-doing had seemed to endow her with perpetual youth. "She had served us for nigh on sixty years with zealous initiative in the cause of Education and Nursing in particular, leading forward the culture, comfort and happiness of our people." These words were published within a few days of her death.

When, upon the occasion of her presentation of the Awards at the R.A.M. in 1937 she told us that she had actually been a pupil of Sir W. Sterndale Bennett, Principal from 1866 to 1875, and recalled his methods as a teacher, she made us conscious of a living link with our past we had not realised until then. Many will remember also the charming and characteristic incident of her recalling the tiniest student of the Junior School for a loving word and smile after the gift of the child's certificate.

Lady Holland's interest in music and in helping musicians was life-long. From about 1880 she initiated private orchestral practices in her house. These were conducted by Dr. W. G. McNaught, and, a little later, the first violins were led by Edward German Jones, then a sub-professor at the Academy and afterwards to become famous as Sir Edward German.

Elsewhere has appeared the long record of her public work for the welfare of her fellow-creatures, particularly in the spheres of Education and Nursing. She was indeed a pioneer. Such work was by no means common in her earlier years, and many educational advantages now widely enjoyed owed their inception to her enterprise. Her founding of the Wimbledon and District Nursing Association was but another manifestation of that devoted service which continued unabated almost to her very last years. She worked, for example, upon the Surrey Education Committee up to the age of 93, and was still a member of the Wimbledon Higher Education Committee at the time of her death.

Lady Holland was born at Huddersfield in 1843 and was married in 1869 to Mr. Arthur Holland (afterwards Sir Arthur Holland, J.P.) who had come from Liverpool representing the shipping firm of Messrs. Lamport and Holt, and who later founded the firm of of Arthur Holland & Co., Ship-brokers and Insurance Agents.

Alfred Ebsworth Hill

April 21

With the death of Mr. Alfred Hill at the age of 78 there has passed the last survivor of the four brothers (sons of William Ebsworth Hill) who directed the well-known firm of W. E. Hill and Sons, which was founded by Joseph Hill in 1715.

Born to the art of violin-making, Alfred Hill, after serving apprenticeship to his father, went to Mirecourt to study the French craftsmanship in its home, and he eventually established for himself such a reputation as a connoisseur of old instruments that he came to be recognised as the greatest authority on the subject in the world. His contributions (with his brothers) to the literature on violin-makers are regarded as the standard works upon the subject.

Many famous instruments found their way to this country by means of his enterprise and the finest examples collected by his firm were recently presented by them to the Ashmolean Museum at Oxford. For his researches the Italian Government conferred on him the title of Commendatore.

Marjorie Matilda Essam

Miss Essam, who died last January, had been the Honorary Local Representative of the R.A.M. at Kettering and a member of the R.A.M. Club

Robert Hyett, A.R.A.M.

April 28

Mr. Hyett, who was born in Gloucestershire and educated at Cheltenham College, entered the R.A.M. in 1895, where he studied under Francis Korbay, G. H. Betjemann, Olive King, Rowland Briant, William Farren and Dr. C. Steggall. He was elected A.R.A.M. in 1920. Though his Academy studies were so comprehensive, Mr. Hyett specialised in singing and, in particular, operatic singing, to which his life was devoted. Associated with Albert Chevalier in his recitals in this country and in U.S.A., 1899—1900, he worked also with such famous managers as George Edwardes, William Greet and C. P. Levilly. He was at one time Musical Director to Sir H. Beerbohm Tree at His Majesty's Theatre and also founded the Robert Hyett Operatic Society.

Recent Gifts to the R.A.M.

The following interesting gifts have been received :

From MRS. PERCY LEIGH—A Letter from Sir A. Barnard to Lord Burghersh with reference to Academy management. (See p. 37).

From MR. THEODORE HOLLAND—two portraits of Joachim, one of Ysaye and one of Carl Halir.

From MR. F. W. ALLEN—a Violoncello.

From SIR HENRY WOOD—an Oboe d'Amore.

From MISS AGATHA BROADWOOD—two original MSS, *Hirtenlied* (Air by Mendelssohn, accompaniment and variations for flute and piano by Agnes Zimmerman)—autographed.

Miss Broadwood died shortly after making this gift and under her Will the following bequest was made :

Fourteen pictures, including several of Joachim and an oil painting of Agnes Zimmerman. A small collection of books including a First Edition of Hipkins's *Musical Instruments*, and a volume of autographed letters from famous musicians including Chopin and Brahms.

The sum of £2,000 bequeathed under the Will of the late Mrs. Faulkner has been received and the following scholarships will be founded in due course : For Violin, *The Frank Walter Faulkner Scholarship*; for Piano, *The Winifred Blanche Faulkner Scholarship*.

National Service during Summer Vacation

THE UNIVERSITY HARVESTING SCHEME (Men) and the WOMEN'S LAND ARMY offer opportunities to students who would wish to have an interesting open-air job of the utmost national importance for not less than four weeks during vacation. Full particulars, rates of pay etc. can be obtained from Ministry of Agriculture and Fisheries (Dept. K.A.) 10 Whitehall Place, S.W.1. (for men) or from the Headquarters of the Women's Land Army, Balcombe Place, Balcombe, Sussex (for women). We understand that these schemes have already attracted attention among members of the Students' Branch of the R.A.M. Club.

Miscellanea

ST. CHRISTOPHER'S SCHOOL, GREAT MISSENDEN—Miss L. T. Gascoigne, the headmistress of St. Christopher's (Girl's Preparatory) School, Great Missenden, Bucks., will have a vacancy in September for a music student to receive a full musical training in piano, violin and teaching experience in exchange for assistance in classes, etc. It would be very suitable for anyone who could not carry on in London.

A scholarship is also offered to a musical child of about 11 years of age who may wish, later on, to take a musical scholarship at R.A.M.

There are at present about 50 pupils.

I.S.M. BENEVOLENT FUND—It is very gratifying to read that the generous action of the Directors of the Royal Philharmonic Society through their chairman, Mr. Theodore Holland, by sponsoring one of its own concerts on behalf of the I.S.M. Benevolent Fund, resulted in a profit of over £550. Sir Henry J. Wood and distinguished soloists gave their services.

WAGNER'S "RULE BRITANNIA" OVERTURE—Some interesting correspondence appeared in the *Daily Telegraph* recently in respect of a suggestion that the B.B.C. should unearth and broadcast this work "so that it might be heard in Berlin"! Wagner finished the score in 1837 and three years later submitted it to the Philharmonic Society. The late Francesco Berger in his *Ninety-seven* has a note from the minute-book of the society under date April 19, 1840—"Letter read from Wagner. Resolved that the score of this overture be returned with an apology for having kept it so long, and explaining that, being written upon a theme which is here very commonplace, it precludes its performance at the Philharmonic Society."

The work seems to have disappeared for half-a-century, but a set of parts was discovered at Leicester in 1904 and one correspondent points out that the original score turned up at Sotheby's in 1912 when it fetched £275. Another writer recalls that the overture was played at a Promenade Concert a few years ago and suggests that the score may be among those in Sir Henry Wood's Library now at the R.A.M.

AN APOLOGY—The Editor wishes to offer to his contributor an apology for his mistranscription of the title of the parody of *Loch Lomond* which appeared in the March number of *R.A.M. Magazine*. It should, of course, have read—"The Status Quo."

ACKNOWLEDGMENT—The Editor desires to express his appreciation of the kind assistance he receives in the preparation of the *R.A.M. Magazine* from contributors, the magazine sub-committee, club members and others. Such help is more valuable than ever in these difficult days.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Mr. Harold Craxton

Past President

Dr. Stanley Marchant, C.V.O., F.S.A.

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The R.A.M. Club

At the meeting in the afternoon of June 1 the Club had the privilege of hearing the Griller Quartet in Mozart's *D minor Quartet* (K421) and (with Mr. Craxton) Sir Arnold Bax's *Pianoforte Quintet*—really distinguished playing in music representing the highest attainments in the early and latest periods of chamber music. Miss Olive Groves (accompanied by Mr. Myers Foggin) was heard in a fine series of modern English songs.

The Club Supper

(June 19)

by Harry Farjeon

These things we have known, and they still are sweet. Such a thought comes continually to one's mind during the occupations of these harassed days: a lesson one gives; a journey one takes; a concert one attends (the last recital at Wigmore Hall, for instance—the last for how long?—given most worthily by our own Ivey Dickson). A mirror flashes, reflecting the past, prolonging it by one more span into the present, and standing (we may hope) as a signal to the future.

So, among the garlands of our treasured hours, may be placed the R.A.M. Club Supper of this term: different from the usual Dinner, but informed by the same spirit and charged with an intimacy still more precious. The Lecture Hall as a reception room; the Duke's Hall bedecked with top and side tables; and the Theatre thronged for the Cabaret performance, which, gay as it was, did not clash with our schooled and tender mood. Perhaps this was mainly because of the compère, our President, Harold Craxton, whose salted wit acts like a tonic. We owe him our thanks, and we owe them too to those of our students who assisted him, and in full measure we owe them to the clever band of R.A.D.A. students who brought us, from outside, a touch of something fresh. These mimic Darkies, jazzing along their happy way, were welded into our scheme by their accompanist, who was one of us: Lionel Bowman. I may say here that I have never heard jazz more deftly played—and I speak, mind you, as one who has shaken hands with Art Tatum. But perhaps the high light of the Cabaret was the President's own parody of a Review Week lecture. Picture him explaining that the piano can be played "without imagination and with imagination." Picture him reeling off a few bars of Mozart, dryly, ineptly, as an example of the former, and then repeating them, in exactly the same style, to show you what imagination can do. "I was imagining" he explained, "a Victorian drawing-room."

Before that we had had speeches, from Theodore Holland (who gave, most perfectly fitted to the occasion, the toast of "The Royal Academy of Music and the R.A.M. Club"), from the Principal, and from the President

himself, not to mention one from an interloper. All the arrangements of this pleasant and heartening evening ran like clockwork, and for this we must thank our genial secretary, Leslie Regan.

And then, all being over, we passed by our sandbags into the darkened streets, with something kept alight in our hearts—something that will not go out.

Students' Branch

On March 13th, at 3.30 p.m., the President gave a talk to the Students on: "Would you believe it?" The Lecture Hall was filled to capacity. Mr. Harold Craxton's reputation as a wit is equal to that as a piano professor and performer. Starting his career with a piano duet performance in artistic collaboration with a barmaid, continuing, at a later stage, as a member of an illustrious "sea-side band" in which he was privileged to hold the office of librarian, accompanist and assistant drummer, he soon acquired "that Craxton personality."

Hot rhythm floated through the Duke's Hall on April 5th, from 3-6 p.m. at a Tea Dance, held by the Students. The Dance Music was played by 'Watson-Lister and the Boys.' There was a good attendance and the afternoon was a success.

M.F.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.
Address: 91 Crane Street, Salisbury, Wilts.)

THE MARIE FOXON SUBSCRIPTION CONCERTS, which were such a notable feature of musical life in Sheffield from 1897—1907, were the subject of an interesting notice in *The Telegraph and Independent* recently. The writer regretted that times have so changed that music has become the Cinderella of the arts there and hopes that times may change again. We hope so too.

MR. AYLMEY BUESST, who was appointed Conductor of the Scottish Orchestra last October, has had the assistance in his programmes of Mesdames Noel Eadie, Muriel Brunskill, Irene Kohler, and Messrs. Clifford Curzon, Solomon, Keith Falkner and G. D. Cunningham, the latter associated with the orchestra in a performance of Guilmants' *Concerto in D minor* which met with a most enthusiastic reception.

MR. NORMAN DEMUTH was a member of the Music Advisory Committee for the Queen's Hall Concert in aid of the Polish Relief Fund. His Violin Concerto, played by Mlle. Yvonne Astruc, was broadcast from Paris on May 13.

MISS PEERS COETMORE, assisted by Mr. Frederick Jackson, gave a cello recital at Wigmore Hall on May 7.

MR. FELIX SWINSTEAD and Mr. John Booth adjudicated at the Leigh-on-Sea Festival which had previously been abandoned but was most successfully held on May 4—6.

MR. GERALD CARNE'S *Ballad of Josing Fjord* received its first orchestral performance by the Worthing Municipal Orchestra with Raymond Newell as singer and conducted by the composer. It is also being sung at every performance of *Shepherd's Pie* at the Prince's Theatre. Mr. Carne adjudicated for the Cuthbert Whitmore Memorial Prize on March 15.

MR. H. L. BALFOUR has recently had the Lambeth Degree of D. Mus. conferred upon him by the Archbishop of Canterbury

MISS IRIS LOVERIDGE gave a piano recital at Berkhamstead School on March 30, broadcast French and Spanish music on April 24, gave a joint recital with Miss Mary Stuart Harding at Morley College the same evening, gave a recital at Lady Eleanor Holles School on May 28 and another at the Recital Club in June.

MR. C. E. BLYTON DOBSON gave his 75th organ recital at the High Pavement Chapel, Nottingham on May 5, when his programme included works by Stevenson Hoyte, H. W. Richards, Eric Thiman and Sir Alexander Mackenzie. During the period when Mr. Dobson was organist at Halifax Chapel, Nottingham he gave 540 weekly organ recitals, and when at Holy Trinity Church, Nottingham, gave 350 weekly recitals.

MISS ENID HUGH-JONES has recently returned from New Zealand where she has broadcast organ recitals from Christchurch, Dunedin and Wellington. The Wellington Town Hall recital was the first of a series of concerts in connection with the Centennial celebrations.

THE REV. A. HUMPHREY KEMPE has recently been appointed Reader at the Temple Church.

MR. LESLIE REGAN conducted a performance of *The Messiah* at Watford by the Watford Philharmonic Society and affiliated choirs on April 3. The soloists included Muriel Gale and Henry Cummings. On May 8, Mr. Regan also conducted an orchestral concert by the Watford Philharmonic Society.

MISS ROSINA BUCKMAN, Miss Kathleen Levi and Mr. Warwick Braithwaite assisted at the New Zealand Centenary Matinee at His Majesty's Theatre on April 15, in aid of Comforts for New Zealanders in H.M. Forces.

DR. F. T. DURRANT was recently successful in winning the Madrigal Society's second prize for the second time in succession. The adjudicators were Sir Walter Alcock and Dr. Stanley Marchant.

MR. CARL TAYLOR was Principal Violin at the Bach—Handel concert by the Jacques String Orchestra at Wigmore Hall on June 5.

MR. DAVID MARTIN and Miss Florence Hooton assisted at a concert in aid of Huts for the Forces at Wigmore Hall on June 6.

MR. GLYN TOWNLEY played a programme of Debussy pianoforte music for the St. Peter's Music Club at Miss Dorothy Hesse's studio on May 30.

MISS AMY MILLER has recently given two recitals at Herne Bay. The first with Joan Messenger at the Girdlers Collegiate School and the second with pupils and Inez Miller in aid of the Red Cross Fund.

MISS LOIS WALLS graduated B.Mus. at Auckland University College, N.Z. last May and has been appointed part-time assistant to Professor Hollinrake there.

New Publications

- | | | |
|--|--|-----------------|
| "Liebestraume" No.3 | } Liszt, arr. for two pianos by Barbara Kirkby-Mason
(Bosworth) | |
| Concert Study in D flat | | |
| "Masquerade" (J. Williams) | | Felix Swinstead |
| "From Town and Countryside" | | |
| Eight Little Pieces for Piano (Chappell, 1938) | | William Alwyn |
| "Harvest Home" | | |
| Easy Pieces for Piano (Banks, 1938) | | William Alwyn |

Annual Subscriptions

As the Club Year now runs concurrently with the Academic Year, subscriptions will in future be due annually on 1st October. It has therefore been decided that subscriptions due on 1st January, 1939 need not be renewed until 1st October, 1940. As this concession is some strain on the finances of the Club, the Hon. Treasurer will be glad to receive all outstanding subscriptions as soon as possible.

Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

